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A MANHATTANER IN NEW ORLEANS.

V.

A PEEP INTO THE EXCHANGE.

LET us stroll to the Exchange, some evening, where, oddly enough, but in strict accordance with the iron sway of utility, Change time is at in early candle-light; for daylight is too precious New Orleans to be wasted in a lounging talk.

Above the bar and post-office (the former out of sight, you'd think, but no, looked down upon through a wide cut-out in the floor) are the talking, smoking, reading rooms of the merchants. By twilight they begin to fill. The dozen chess-tables in a small recess are early taken up—a crowd stand round for observation and remark; and calculations are begun, and checking done by men who have calculated and checked all day to some purpose. By and by the sand upon the floor is scraped about like the strings of a violin when innocent "thirteen" is learning Paddy Carey. Knots of readers stand round the bulletin boards and by the tables, where the gazettes of all the States are lying. But everywhere a talking, money nightmared crowd. Yonder is the cotton broker, with the fluctuations of the market for a ten years past all pencilled on his face; his brain divided into sections like the columns of a balance sheet, for dollars and cents, or farthing's rise and farthing's fall, whose life is only nursed on from year to year, and saved from shipwreck on the grinding sands of anxious care by the summer trip he makes to England, or to France, or to a Northern State. Near him is a sugar broker, fat with perpetual tasting of the sweets of life, whose jolly phiz, and merry laugh, and careless talk are fine offsets for the troubled look of his neighbor "in the cotton line." In one corner the banking agent, whose principals are in London or Paris (their correspondence a nightmare in the dreams of lazy post-masters), chatting familiarly with the jolly planter who has just doffed his hat in return to the obsequious bow of a passing factor. In another corner a saw-toothed man, versed in the tobacco mysteries (you may tell it by the nervous twitching of his face), is figuring estimates for the London market. His neighbor in the flour line has his thoughts in Boston, and on memory's wings is dozing around its built up cow-paths for a sale. Some are English—you

can tell them by their rosy look, the oddity of their hat, the starch of their collar, and the hang of the coat. The French you know by their volubility and gesture. Others are Germans—as they read or talk, no sparkle of the eye or change of features indicates their thoughts. Some are Yankees; there is a sharpness in their eye, like the feel of a Bostonian east wind on Cambridge bridge. Some are from Gotham; they carry themselves with an unmistakable air of superiority and independence; and although merchants now, and family men, they feed on the important feelings of their clerkship days, and the savor of the old Pine and Wall street times hangs around them still. Some from Philadelphia; their gestures are all right angles, and invisible parallelograms are on the floor wherever they walk. And you could work out algebraically the number of pins in their well-adjusted neck-cloth. Some from—everywhere. If there is ever to be a congress of nations, let it be held in New Orleans; there will be no mileage for delegates. Of all the crowd, perhaps not one calls the city his home, from birth or choice. Faces are here upon whom the Exchange gas-lights have shone for many a winter; faces, too, that next year you will look in vain to find. All intent on speculation and accumulation, working for them all the day, dreaming of them by night.

So it is in every country more or less—be sure of that. But yet you may search the world over to find the science of money-making reduced to such perfection, and become of such an all-engrossing influence as in New Orleans.

But if the denizens of the Crescent City work for money in the daylight, gas and candles see it freely spent. The Clerk is at his bowling, or his billiards, or in theatre parquette. The Mechanic at the Circus or the Minor ball. The beauty and fashion of the city throng the Concert room, or besiege Donizetti and Halevy from latticed boxes in the Opera Français. The evening is the reaction of the day; the prolonging of the money fever.

Here and there are quiet drawing-rooms, from the breasts of whose inmates, and from whose tranquil firesides, at which domestic love is ever a chaste presiding goddess, the demons of Mammon have not wholly driven away home pleasures in which the quiet soul, if it has escaped the fascinations and seductions of the perfidious sirens of fashion's train in the world without, may gratefully share.

These are the oases in the desert of New Orleans life. Happy they who are as fortunate as myself in finding them.

CONGRESSIONAL BIOGRAPHY.

History of Congress, Biographical and Political; comprising Memoirs of Members of Congress, drawn from Authentic Sources, embracing the prominent events of their Lives, and their connexion with the Political History of the Times. By Henry G. Wheeler. Illustrated by numerous Steel Portraits and Fac-simile Autographs. Harper & Brothers. 2 vols. 8vo. 1848.

THE thirty-four members of Congress, whose biographies are contained in the substantial volumes before us (to be followed, we under-

stand, by another of the same size), are not those in search of whom we should have looked down from the Strangers' Gallery in the House of Representatives with the greatest interest. Nor is there anything in the work to justify the title "History of Congress," which might lead one to expect something like a series of retrospective sketches, illustrating the course of our National legislature from its first beginnings under the Constitution to its present dignity and power. Such a work might be rendered highly useful and attractive by blending with its historic details and the descriptions of eventful scenes and passages, the memoirs of men who have identified themselves with the great movements and measures of American legislation; whose lives are worthy of being made a part of the National record; whose statues deserve to stand in the Capitol. The Journals and Debates of Congress contain ample materials for the execution of such a design. In the earlier volumes there are many incidents in whose narration the dignity of history might be inwrought with traits of heroism and the grace of romance, while subsequent sessions have furnished the occasion and exhibition of the most successful efforts of American statesmanship. But in these volumes no such attempt is made. We have a collection of biographies of active party politicians now on the stage, few of whom have yet acquired a national reputation, or entitled themselves to the distinction of having the narrative of their lives interwoven with the annals of Congress. Many of them are men of ability and character, unquestionably, and amongst them there may be some whose future career, in these days of speedy promotion, when the Congressman of 1839 is the President of 1844, may yet serve "to point a moral, or adorn a tale," either in illustration of the great principle of Republicanism, that the highest seats of authority are open to the access of all, or of the truth, ancient as the oldest of monarchies, but to which the genius of free governments cannot yet give the lie, that individual honesty and merit in the humbler places of power are not always sure guarantees against individual insincerity and unfitness in the highest. But it is difficult to find in the whole collection the memoirs of a single man whose present position before the public demanded the biographical labors of Mr. Wheeler. A seat in the House of Representatives is not apt to be the limit of political aspirations—certainly it is not even *prima facie* evidence of the highest order of abilities.

At the same time, there is much useful information in these volumes, evidently the result of careful and laborious investigation, which we have no intention of undervaluing. Two hundred pages are devoted to the History of Internal Improvements, presented by itself and in an attractive form; and a complete narrative of the Oregon controversy is interwoven with the life of Mr. Stephen A. Douglass, one of the original *fifty-four-forties*. Some of the biographies, too, are eventful and entertaining. It is pleasant to read a man's life, with the knowledge beforehand that, although the story may start in a cabinet maker's shop or the fore-castle, it is sure

to bring up in the end, with flying colors, at the Capitol.

The lives of the western members present a striking similarity, and a genuine moral, in the hardships, trials, perseverance, and successes which, in most instances, they record; of this, the memoirs of the Hon. Timothy Pilsbury, a Texan Representative, who commenced life about fifty years ago as a foremast hand on board the ship *Romulus*, are a particular instance. His adventures, shipwrecks, and sea-fights furnish material enough to rig out a couple of nautical novels. They are well told, and worth reading.

Mr. Wheeler gives us a curious piece of observation in the following paragraph, which we quote from an amusing chapter, descriptive of a "call of the House," and its consequences:—

"It is a matter worthy of remark, that, except in cases of death, we have never seen the House adjourn by a *unanimous* vote. No matter how late or how early—with business before it, or without business before it—be it night or be it day—Saturday evening or Sunday morning, some one or more members will surely answer 'no.' We have frequently communed with ourselves on this strange manifestation of the human mind, but without dispelling its mystery. The nearest approach to a solution that we could arrive at has been, that two or three men did *not* wish a certain thing, simply because two hundred *did* wish it; and that upon the same inexplicable principle of human conduct, if the two hundred had voted *not* to adjourn, the two or three would have insisted upon *adjourning*."

WHITTIER'S POEMS.

Poems. By John G. Whittier. Illustrated by H. Billings. Boston: B. B. Mussey & Co. 1849. 8vo. pp. 384.

NEW ENGLAND has reason to be proud of her son Whittier. He belongs to the soil, born we are told on the spot inhabited by his ancestors for several generations, though in tracing back his lineage to the old Puritan times, he has little reason to congratulate himself on the powers that were, for the early history of a Quaker family in Massachusetts begets anything but agreeable feelings in the minds of the descendants. Those were the days of Cotton Mather and persecutions inflicted by the persecuted. Whittier himself has traced them, and avenged the unrequited shades of pilloried ancestors.

Oh, glorious days—when church and state
Were wedded by your spiritual fathers!
And on submissive shoulders sat
Your Wilsons and your Cotton Mathers.
No vile "itinerant" then could mar
The beauty of your tranquil Zion,
But at his peril of the scar
Of hangman's whip and branding-iron.

Then, wholesome laws relieved the church
Of heretic and mischief-maker,
And priest and bailiff joined in search.
By turns, of Papist, Witch, and Quaker:
The stocks were at each church's door,
The gallows stood on Boston Common,
A Papist's ears the pillory bore,—
The gallows-rope, a Quaker woman!

Your fathers dealt not as ye deal
With "non-professing" frantic teachers;
They bored the tongue with red-hot steel,
And flayed the backs of "female preachers."
Old Newbury, had her fields a tongue,
And Salem's streets could tell their story,
Of fainting woman dragged along,
Gashed by the whip, accursed and gory!

A Quaker, of a surviving race in New England, has a right to the expression of his opinions on the subject of tyranny and freedom, and the most ardent slaveholder, while he questions the wisdom or policy of much which Mr. Whittier has published, must honor the sincerity and convictions of the man. Quakers, even, are not insensible to adulation, or the reason-

obscuring influences of party; they may be carried away like other men, and mistake zeal for inspiration, and intolerance for duty, but in the thickest dust of the conflict, through all obscurations, there is a sentiment of respect for Whittier. We feel there is a congruity between the man's position and character; that he has not jumped into politics as a trade, or affected philanthropy "to be seen of men." But even Whittier must beware of party uses and of forcing nature, even the Quaker nature of independence, beyond itself. The charm of the prophecy of Cassandra was its unconsciousness. In this delicate virtue of philanthropy, as in private charity, let not the right hand know what the left hand doeth! Mr. Whittier should have left to others to write this stanza of his "Proem":—

Yet here at least an earnest sense
Of human right and weal is shown;
A hate of tyranny intense,
And hearty in its vehemence,
As if my brother's pain and sorrow were my own.

Mr. Whittier's Poems collected into a volume, exhibit a greater variety, a more general culture than perhaps the public has hitherto suspected. There are long narrative poems, the product of a mind at leisure fondly dwelling on legendary New England history, and watching the varying features of her landscape; there are tributes to art, glances thrown towards calm classic shades of the old world, and indications neither few nor powerless that the author might, not without success or personal comfort, have sacrificed Tyrtæus to Horace. But the grim spirit of the old New England Quakerism was not to be "lapped in Elysium." With a motto from Coleridge the champion springs to his quarry:

Was it right,
While my unnumbered brethren toiled and bled,
That I should dream away th' intrusted hours
On rose-leaf beds, pampering the coward heart
With feelings all too delicate for use?

We see him lingering for a moment, questioning a friend of wonders and beauties he does not covet:—

How smiled the land of France
Under thy blue eye's glance,
Light hearted rover!
Old walls of chateaux grey,
Towers of an early day,
Which the Three Colors play
Flauntingly over.

Now midst the brilliant train
Thronging the banks of Seine:
Now midst the splendor
Of the wild Alpine range,
Waking with change on change
Thoughts in thy young heart strange,
Lovely and tender.

Vales, soft Elysian,
Like those in the vision
Of Mirza, when, dreaming,
He saw the long hollow dell,
Touched by the prophet's spell,
Into an ocean swell
With its isles teeming.

Cliffs wrapped in snows of years,
Splintering with icy spears:
Autumn's blue heavens:
Loose rock and frozen slide,
Hung on the mountain side,
Waiting their turn to glide
Downward, storm-driven!

Rhine stream, by castle old,
Baron's and robber's hold,
Peacefully flowing;
Sweeping through vineyards green,
Or where the cliffs are seen
O'er the broad wave between
Lycian shadows throwing.

Or where St. Peter's dome
Swells o'er eternal Rome,
Vast, dim, and solemn,—
Hymns ever chanting low—
Censers swung to and fro—
Sable stoles sweeping slow,
Cornice and column!

But the Whittier who will be known to posterity, sounds another strain.

Pride of New England!
Soul of our fathers!
Shrink we all craven-like,
When the storm gathers?
What though the tempest be
Over us lowering,
Where's the New Englander
Shamefully cowering?
Graves green and holy
Around us are lying,
Free are the sleepers all,
Living and dying!

Back with the Southerner's
Padlocks and scourges!
Go—let him fetter down
Ocean's free surges!
Go—let him silence
Winds, clouds, and waters—
Never New England's own
Free sons and daughters!
Free as our rivers are
Ocean-ward going,
Free as the breezes are
Over us blowing.

This is spirited, direct, and needs no instructions from Art; but there are many poems in the volume which self-knowledge, condensation, the labor of the poetic craftsman, would have made better. The Fable for the Critics characterizes a defect that must weigh with posterity.

His failures arise (though perhaps he don't know it),
From the very same cause that has made him a poet,—
A fervor of mind which knows no separation
Twixt simple excitement and pure inspiration.

Though Whittier can afford to be prodigal of verse, yet it is a duty he owes his art to be fastidious.

The richly illustrated volume in which Mr. Whittier's Poems now appear, commends itself warmly to his friends and the public. It is in the best style of the contemporary luxurious editions of Longfellow and Bryant. The designs by Billings, in good taste and keeping, are an exquisite auxiliary to the text.

MONEYPENNY.

Money-penny, or the Heart of the World. A Romance of the present day, illustrated by Darley: in two parts. Part 1. Dewitt & Davenport.

SINCE the time Dickens daguerreotyped life at the King's Bench Prison, in his *Pickwick* papers, and pulled heroes of vice and heroes in virtue from the muddy byways of St. Giles's parish, to appear immortalized by the novelist's pen in the pages of *Oliver Twist*, it has been a choice idea with many story writers to follow in his footprints of literary travel, and gather on the journey more of like incident and character. Some with a motive of pandering to vitiated curiosity and vulgar taste; others, like Douglas Jerrold, with kindly intention and benevolent aim of displaying in a correct light the evils of fallen human nature, or of giving to virtue its own lofty position.

New York, the undoubted London of America, was found to possess in its mixed population, in its varied ways of life, and in its heterogeneous sections of city (so to speak), fine materials for sketches of localities and society, similar to those which had been given to the English public. And accordingly American literature received numerous accessions by the publication of such books as "The Quod Correspondence," "Puffer Hopkins," "The Trippings of Tom Pepper," "The Mysteries and Miseries of New York," and recently the book now before us; all novels of Manhattan life.

We do not mean to say that any of these were imitations, but it is highly probable their existence was due to the appearance on the stage of letters of Dickens, Douglas Jerrold, and Warren's *Ten Thousand a Year*. There

are schools of fiction as of painting and music. Artists originate certain styles which are followed and adapted, although the different creations may be strikingly original in design and execution. Walter Scott was the undoubted originator of the perfected historical novel; he has had his followers, some of whom were by no means imitators. The present fashionable novel is of modern origin, although years and years ago there existed as exuberant materials for their production as now.

When the novel has in description, scenes and localities and character with which the reader is familiar, the interest is heightened; and so the American novels abovementioned forced the direct attention of all Knickerbockers, and perhaps made them acquainted with scenes occurring almost at their very doors, but of whose existence and character some of them were profoundly ignorant. It has been a matter of disagreement, whether their exposure to the public eye was dictated by either expediency or utility.

The "Mysteries and Miseries of New York" proceeded beyond any of its predecessors or contemporaries in the frequency of its visits to the police offices of the city, the gambling hells, and houses at whose very names virtue shudders; and in the minuteness in detail of scenes and character there met with. However good may be the intention of authors whose pens trifle with the lower and disgusting phases of metropolitan life, we fear the results of their labors are not always rewarded with the desired effect. From views of practical vice the pure minded need no lessons; and the depraved find even in the warnings addressed to them the gratification of a vitiated moral appetite.

The book before us is marred by the introduction in its pages of persons and things, which, in consideration of the author's manifest skill of delineation, both in scene and character met with in its perusal, we could have wished left out. But on this point the author has disarmed criticism by placing in the preface his intentions and motives in a proper light. The book shows considerable insight of its author into human nature, and its every day thoughts, plans, and actions; and a fine appreciation too of the humorous in life, specimens of which are taken as they exist all about us in New York. In its pages we follow a generous, simple-hearted, unsophisticated old gentleman in adventures about Gotham, in search of a lost son; we see him at his country home surrounded by persons and scenes, in the portraiture of which fine scope is afforded to the pen of humor; we have him in a steamboat race on the Hudson; we see him safe through crowds of cabmen "fishers of passengers;" the victim, with his characteristic companion, Mr. Bunker, whose strength of intellect apparently lies in his hat, of the plots and intrigues of police officers and stool pigeons; at a model boarding house surrounded by the essentially promiscuous; in the Five Points; in the Chatham theatre; at the Firemen's annual ball; at a Fifth Avenue soirée; on the avenue with one of the horses which paw their mile in five minutes; in Chatham row; but everywhere a good-natured, generous flat, whose unsophisticated virtue feeds the gluttonous appetite of sharpers. There are minor characters, too, who act their parts with much interest. There is Mr. Mankey, the pigeon officer of police; Lafayette Jones, the dandy whose moustache is the essential feature of his existence; Eaglestone, the steam working author, for whom necessity is the stoker—a hard laborer too, and in his workings making room for sarcasm, which

is as racy as deserved; the b'hoys and his dog; the Indian girl and the sempstress, who are the channels for considerable working up of the pathetic, a quality as akin to humor as night to day.

But now for a taste of the author's quality in an extract or two.

THE VILLAGE OF GREENBUSH.

"While cities, ringing their bells lustily and raising a dust and racket, swarm with plots and plotters, villages sit quietly at a distance, like so many simple-witted birds on a perch, brooding in the midst of green leaves and summer silence, without a thought of stratagem or treachery in their little bosoms. And of all silly villages that ever owned a church spire or a dusty lane, that village of Greenbush, where old Job Moneypenny lived, was the most of a fool. In the first place, it was out of the way, where nobody could get at it, embosomed among hills in the very inland of the State. It had neither doctor, lawyer, nor divine; for the foolish fellow who read the Bible and talked plain English to the village folks on Sunday was not worthy of that name. No railroad came that way, no canal nor navigable river. As for traffic, there was none in all Greenbush worth speaking of; the silly people mainly busied themselves in digging the earth and shaking the apple-trees in autumn. There was not steam enough to be found in the whole settlement to start an engine of one-horse power; all they had, issued from the nozzles of the kettles at tea-time. In fact, the Greenbushers were a foolishly honest people, who lived among themselves, minded their own business, and didn't care the snap of a finger for the opinion of the world. In regard to the outlying country, some of the inhabitants had once on a time ascended one of the neighboring hills and looked off; coming back, they reported they had seen nothing of any consequence."

There is Miss Brown, a Nova Scotia virgin, a vengeance to the human race as an inflicter of the mackerel and starved herring boarding house dispensation; but we pass her by for another character, a favorite of the writer.

A BUTCHER'S DOG.

"It was a short-legged, short-tailed, brindle creature, with a stumpy head, who, when you looked into his face, told you as plainly as he could, as the light of the lantern fell on him grimly, 'I am a butcher's dog; I live in Chrystie street, with Peter Keyser. I get my living by watching the slaughter-house at night, and by pulling down bullocks in the day-time. When I have nothing else to do, and my master allows me a play-spell in the street, I spend it in worrying strange hogs. My name is Zack Taylor, after the famous general who fought the bloody battle of Bony'—that's the way the brindle dog spelled it—'Vista, and I sleep on the stones close by the slaughter-house gate, through which I bark, with little stops for rest, all night long. I am very popular in my neighborhood, and often have basins of nice soup and tender wings of chicken sent me by sick folks, lying low with fevers, for keeping 'em from overmuch sleep. My master often says to me in the morning, 'Zack, you did well, last night!' I know I did, and what's better, I can do it again."

A circus horse in harness is good.

THE BAY BEAUTY.

The conduct of the Bay Beauty was more eccentric than ever, and constantly tended to delay their return.

"Why does she jump in that way?" asked Mr. Moneypenny, as the bay lurched suddenly to the left.

"She sees something on the other side of the road."

The Bay Beauty gave a lurch to the right.

"Why did she give that jump?"

"She sees something on this side of the road."

The Bay Beauty stood stock still, and reared on her hind legs.

"She stands still, now."

"Yes, she sees something on both sides of the road."

The consideration of the following approaches the metaphysical.

WHY EDITORS HAVE MILITARY TITLES.

"Laying aside the politic consideration, that the sound of blood and thunder which it carries with it, awing enemies, and keeping friends at a respectful distance, would fully justify its adoption by the editor of a newspaper, it is asserted, that there was a great battle fought some time ago—no one can name when; in some distant place—no one can tell where; in which the leading spirits were various gentlemen of the press, from all parts of the American Union; that the engagement was desperate and protracted—in fact, of so severe and brilliant a complexion, that, in justice to themselves, they bestowed various ranks on each other, incontinently, before they left the field, and came home officers in full uniform, and of the highest grade—not above colonel. It was a singularity of this conflict, desperate as it was, that no lives were lost—no blood shed even—and that not one of them has a scar to show, for all his hard service. Others have taken these titles bestowed upon editors, as typical of the state of warfare in which they pass their lives as conductors of newspapers."

MISS LYNCH'S POEMS.

Poems by Anne C. Lynch, with Illustrations by Durand, Huntington, Darley, Duggan, Rothermel, &c. Engraved by Bobbett & Edmonds. New York: George P. Putnam, 155 Broadway.

MISS LYNCH is distinguished from the general school of American writers, by a constant appeal in her writings to good sense and ordinary feeling. She has few flights of mere ideality, and no eccentricities of expression. She therefore begins at the same starting-point, and seeks the same goal as the best poets of our language. It is her good fortune, by the exercise of judgment and sympathy with the world at large, that she is not, and cannot be, for a moment confounded with the Sophonisbas and Sapphoes of the Magazines. Throughout this volume are scattered frequent evidences of fine feeling, indicating and testifying to fineness of character in the author; and in the measure of her verse we find a harmony and propriety of modulation, denoting a fair and comprehensive study of the true manly and first-rate models of English literature. As there are no vagaries of style, so there are no tricks of cadence. Accompanying these excellent qualities, we have frequent felicity of epithet and illustration, with a comprehensive selection of subjects, the very choice of which is among the highest testimonies to the writer's poetical qualifications. Miss Lynch seems to us to be happiest in the utterance of devotional sentiment, and the feelings akin to love and friendship. She has not attempted dark or peculiar phases of human nature; although quite capable—as capable, in our judgment, as any female writer the country has produced—of grasping such subjects and wielding them successfully. On a full and fair examination of this volume—which we should mention is illustrated by the personal friends of the writer, as a tribute of good-will and respect—it will be found making good the claim of woman to the laurels of the arts, with far more efficacy than any treatise or theory lately published on that subject. As an illustration of the talents of

Miss Lynch, we present a single poem out of her rich and ample collection.

ON A PICTURE OF RUTH.

Fresh, through the mist of ages past,
Thou risest on our view,
As when from Judah's waving fields
Thy footsteps brushed the dew.
Yet 'tis not for thy beauty's sake
We thus remember thee:—
Although a chieftain's captive breast
Attests its potency;
Nor for the quiet interest
Thy simple story brings;
And not that from thy side there sprung
A line of prophet kings.
But for that changeless, deathless love,
The true soul only knows,
That still, as darker lowers the night,
Serener, brighter, glows.
That love that led thee forth to seek
The stranger's still abode.
Upon whose altar thou could'st lay
Thy home, thy land, thy God.

BY THE AUTHOR OF "VANITY FAIR."

The Great Hoggarty Diamond. By W. M. Thackeray. Harper & Brothers.

This is a slight sketch by Mr. Thackeray, but a very entertaining one, written before the author had tasked his powers to enter the great field of English fiction, alongside of its great masters, as he has done in *Vanity Fair*, and while with free and careless pencil he was lavishly expending the treasures at his command, neglectful of labor for posterity. Mr. Thackeray has been the most prodigal man of his talents in England. For many years, undoubtedly one of the most original and brilliant authors of the day, he has been content that this should be recognised by the few who can detect merit and the highest capabilities through the minor forms of literature, and in the perishable leaves of the magazines of the day. While writers of far inferior ability were stepping forward and assuming the public attention, by aid of their own pretence and the lusty efforts of booksellers, Mr. Thackeray was hiding wit, humor, feeling, knowledge of life, and the keenest satire, under one or other of the humble disguises of Mr. Michael Angelo Titmarsh. These clever things were all of course felt and acknowledged, but no one thought of talking of the author in the same breath with Fielding, till "*Vanity Fair*" began to assume its full proportions before the public.

The *Great Hoggarty Diamond* is a playful affair, thrown off in a vein of great good humor, with distinctly marked traits of character, and several passages of touching appeal, worthy of being bound up with Fielding's "*Amelia*." The affair of the diamond is a gift of that article in a brooch, to young Mr. Titmarsh, by his aunt Hoggarty; he goes to London with it, where a family-hunting old lady gets sight of it, and the young gent has a ride in her coach in the Park, with an uneasy contact with high life. The several humors of high and low life are admirably kept up, particularly in the easy independence of Mr. Titmarsh, and his good natured friend, "Gus Hoskins." The diamond brooch has a flavor of gentility about it, and brings up various adventures—the old Aunt Hoggarty being capably hit off, as Miss Crawley has been since. Mary, the wife, is simple, natural, an English rosebud. The scene at Lady Tiptoff's, in chapter xiii., could not be surpassed by Dickens. Mr. Titmarsh is in prison, when the wife is induced to take this extraordinary means for his relief. She has just lost her only child—but the passage we quote will tell all that in Mrs. Stokes's narrative.

A BIT OF NATURE.

"A sudden thought came over me. 'My

dear Mrs. Titmarsh,' says I, 'you know how poor and how good your husband is.'

"Yes," says she, rather surprised.

"Well, my dear," said I, looking her hard in the face, "Lady Tiptoff, who knows him, wants a nurse for her son, Lord Poynings. Will you be a brave woman, and look for the place, and mayhap replace the little one that God has taken from you?"

"She began to tremble and blush; and then I told her what you, Mr. Sam, had told me the other day about your money matters; and no sooner did she hear it, than she sprang to her bonnet, and said, 'Come, come,' and in five minutes she had me by the arm, and we walked together to Grosvenor square. The air did her no harm, Mr. Sam, and during the whole of the walk she never cried but once, and then it was at seeing a nursery-maid in the square.

"A great fellow in livery opens the door, and says, 'You're the forty-fifth as come about this ere place; but, fust, let me ask you a preliminary question. Are you a Hishishwoman?'"

"No, sir," says Mrs. T.

"That suffisht, mem," says the gentleman in plush; 'I see you're not by your axnt. Step this way, ladies, if you please. You'll find some more candidix for the place up stairs; but I sent away forty-four happlicants, because they was Hishish.'

"We were taken up-stairs over very soft carpets, and brought into a room, and told by an old lady who was there to speak very softly, for my lady was only two rooms off. And when I asked how the baby and her ladyship were, the old lady told me both were pretty well; only the doctor said Lady Tiptoff was too delicate to nurse any longer; and so it was considered necessary to have a wet nurse.

"There was another young woman in the room—a tall, fine woman as ever you saw—that looked very angry and contemptuous at Mrs. T. and me, and said, 'I've brought a letter from the duchess whose daughter I nust; and I think, Mrs. Blenkinsop, mem, my Lady Tiptoff may look far before she finds such another nuss as me. Five feet six high, had the small-pox, married to a corporal in the life-guards, perfectly healthy, best of characters, only drink water, and as for the child, ma'am, if her ladyship had six, I've a plenty for them all.'

"As the woman was making this speech, a little gentleman in black came in from the next room, treading as if on velvet. The woman got up, and made him a low courtesy, and folding her arms on her great broad chest, repeated the speech she had made before. Mrs. T. did not get up from her chair, but only made a sort of a bow; which, to be sure, I thought was ill manners, as this gentleman was evidently the apothecary. He looked hard at her, and said, 'Well, my good woman, and are you come about the place, too?'"

"Yes, sir," says she, blushing.

"You seem very delicate. How old is your child? How many have you had? What character have you?"

"Your wife didn't answer a word; so I stepped up, and said, 'Sir,' says I, 'this lady has just lost her first child, and isn't used to look for places, being the daughter of a captain in the navy; so you'll excuse her want of manners in not getting up when you came in.'

"The doctor at this sat down and began talking very kindly to her; he said he was afraid that her application would be unsuccessful, as Mrs. Horner came very strongly recommended from the Duchess of Doncaster, whose relative Lady Tiptoff was; and presently my lady appeared, looking very pretty, ma'am, in an elegant lace-cap, and a sweet muslin robe-de-sham.

"A nurse came out of her ladyship's room with her; and while my lady was talking to us, walked up and down in the next room with something in her arms.

"First my lady spoke to Mrs. Horner, and then to Mrs. T.; but all the while she was talking, Mrs. Titmarsh, rather rudely as I thought, ma'am, was looking into the next room; look-

ing—looking at the baby there with all her might. My lady asked her her name, and if she had any character; and as she did not speak, I spoke up for her, and said she was the wife of the best man in the world; that her ladyship knew the gentleman, too, and had brought him a haunch of venison. Then Lady Tiptoff looked up quite astonished, and I told the whole story how you had been head clerk, and that rascal, Brough, had brought you to ruin. 'Poor thing!' said my lady; Mrs. Titmarsh did not speak, but still kept looking at the baby; and the great big grenadier of a Mrs. Horner looked angrily at her.

"'Poor thing!' said my lady, taking Mrs. T's hand very kind, 'she seems very young. How old are you, my dear?'"

"Five weeks and two days," says your wife, sobbing.

"Mrs. Horner burst into a laugh; but there was a tear in my lady's eyes, for she knew what the poor thing was thinking of.

"Silence, woman!" says she angrily to the great grenadier-woman, and at this moment the child in the next room began crying.

"As soon as your wife heard the noise she sprang from her chair and made a step forward, and put both her hands to her breast, and said, 'The child—the child—give it me!' and then began to cry again.

"My lady looked at her for a moment, and then ran into the next room and brought her the baby, and the baby clung to her as if he knew her; and a pretty sight it was to see that dear woman with the child at her bosom.

"When my lady saw it, what do you think she did? After looking on for a moment, she put her arms round your wife's neck, and kissed her.

"My dear," said she, 'I am sure you are as good as you are pretty, and you shall keep the child, and thank God for sending you to me!'"

"These were her very words; and Dr. Bland, who was standing by, says, 'It's a second judgment of Solomon!'"

"I suppose, my lady, you don't want me?" says the big woman, with another courtesy.

"Not in the least!" answers my lady, haughtily, and the grenadier left the room; and then I told all your story at full length, and Mr. Blenkinsop kept me to tea, and I saw the beautiful room that Mrs. Titmarsh is to have next to Lady Tiptoff's; and when my lord came home, what does he do but insist upon coming back with me here in a hackney-coach, as he said he must apologize to you for keeping your wife away."

A life insurance company, the "Diddlesex," with its manager, Mr. Brough, is very well worked up, and, though a passage may here and there look a little caricatured, there is a vein of nature and real life which sustains the whole.

Poems. By William Wordsworth. With an Introductory Essay on his Life and Writings. Francis & Co. 1849

A COMPANION volume, with a new engraved bust, in the style of Pickering's select editions, to the *Poems of Coleridge*, lately published by the same house. The selection by Mr. Tuckerman, who has written the preliminary essay, is just what the lovers of the poetic were in want of, a single volume, easily carried about, which should contain the favorite, oftentimes thumbed poems of the author. Here will be found the most striking Sonnets, the Ode on Intimations of Immortality, the pure classic spiritual *Laodamia*, the Ode to Duty, the *White Doe of Rylstone*, the *Russian Fugitive*, the *Fourth Book of the Excursion*, Peter Bell, the *Idiot Boy* (poems which have outlived criticism), the ballad of *Ruth*, and the most frequently read of the minor poems. The following sonnet, less known than some of the others, is very beautiful, and opens an inviting path to the imagination:—

SONNET.

With ships the sea was sprinkled far and nigh,
Like stars in heaven, and joyously it showed;

Some lying fast at anchor in the road,
Some veering up and down, we knew not why.
A goodly Vessel did I then espy
Come like a giant from a haven broad;
And lastly along the bay she strode,
Her tackling rich, and of apparel high.
This Ship was naught to me, nor I to her,
Yet I pursued her with a Lover's look;
This Ship to all the rest did I prefer:
When will she turn, and whither? She will brook
No tarrying; where She comes the winds must stir:
On went She, and due north her Journey took.

Gothic Architecture applied to Modern Residences. By D. H. Arnot. No. 1. D. Appleton & Co.

GOthic Architecture applied to modern residences, to judge from the dwellings and stores recently erected where this style has been applied, means nothing more than giving a Grecian version of the Gothic, retaining the rectilinear and horizontal character of Greek composition, and conforming the mouldings and ornamental details to some one of the periods of the Gothic. The intention of this work seems to be, to expose the errors of this system, and to offer something better in its adaptations. The attempt, however, in the number before us, in the simple matter of a fanlight over an entrance door, where a horizontal plain bar is introduced for this purpose, does not offer anything either novel or beautiful in its application, and is but following in the track which it condemns. The application of this style of architecture to modern uses and to the parallelogrammatic requirements of "town lots," is a subject of importance, and will be developed, we hope, in the course of the work, with more study than here shown.

The National Lyre: a new Collection of Sacred Music, consisting of Psalm and Hymn Tunes; with a choice selection of Sentences, Anthems, and Chants, designed for the use of Choirs, Congregations, and Singing Schools. By S. P. Tuckerman, S. A. Bancroft, and H. H. Oliver. Boston: Wilkins, Carter & Co. Oblong 4to. 1848.

THE *material* of which this book is composed is of the very highest order. In addition to the original compositions of its editors and contributors, it contains a choice selection of the old pieces. The lovers of a pure and beautiful style of church music will find in this collection a rich variety of tunes, adapted to the purposes of worship. For classical harmonies and beautiful melodies, it resembles more nearly the Beethoven Collection, published some years since in this city by Messrs. Ives, Alpers, and Timm, than any similar publication. We remember the *furore* which this last-mentioned book excited, when it came out. Organists and choirs, who had been accustomed to use the previous collections, eagerly seized upon this. Congregations who had previously listened to the strains of Holden, Reed, etc., were now regaled by the compositions of Haydn, Mozart, and Beethoven.

We notice in the *National Lyre* many compositions from the pen of Dr. Hodges, Director of Music at Trinity Church. There is an originality about them, and a classical air which cannot fail to render them highly popular. As possessing every requisite which compositions for the church require, they may be regarded as models of their kind. The original tunes by the editors possess the very highest order of excellence. Some of them have appeared in previous publications, and have acquired an enviable popularity. We notice many fine arrangements from the sacred compositions of Beethoven, Handel, Haydn, and Mozart. Selections have also been made from the English collections of church music.

A Compendium of English Literature, Chronologically Arranged. By Charles D. Cleveland. Philadelphia: E. C. & J. Biddle; New York: C. M. Saxton. 1848. 12mo. pp. 776.

A FIRST edition of fifteen hundred copies of this work was sold in ten months; the second is stereotyped, and considerably enlarged. The work grew up in a practical way in the necessities

of the compiler as a teacher, and may be pronounced a useful manual, of the class of Chambers's Encyclopædia, covering much of the same ground, but condensed in narrower limits, and afforded at a much lower price. Mr. Cleveland has not neglected the old English writers of prose or poetry. Donne, Hall, Owen Felltham, Davenant, and others more generally accessible, figure in his volumes with the Popes and Cowpers. Notwithstanding the great number of authors included in the volume, liberal extracts are secured to each, by judicious compression of type.

Poems. By Charles G. Eastman. Montpelier: Eastman & Danforth. 1848. 18mo. pp. 208.

A RIGHT pleasant collection of occasional verses, where you open upon a song here, a bit of sentiment there, a genuine New England winter piece, something humorous or pathetic, and where the "Yankee girls" are never very far off. Here is one of them:—

Canova never made a hand
Like hers so plump and fair;
Poor Raphael had been crazed with her
Madonna brow and hair;
And I'm inclined to think if Powers
Could see her, he would grieve,
To find a romping Yankee girl
Had beaten Mrs. Eve.
There's not a blemish in her form,
No fault about her face,
Sit down and gaze from morn till night—
You'll find her perfect grace;
And then, to finish all, her voice!
From the sweetest birds in spring
You couldn't tell its warble: but
She "doesn't know a thing!"

The American Gallery of Art: from the Works of the best Artists; with Poetical and Prose Illustrations, by distinguished American Authors. Edited by J. Sartain. Philadelphia: Lindsay & Blakiston. 4to.

THE plan of this work is, with the form and attractions of a gift-book, to publish annually a series of illustrations from the works of the painters of America, till specimens of all the chief artists have been given. The letter press to the present volume is mostly original by Thomas B. Read, Rev. Mr. Furness, Mrs. Blackwell, and others. The designs are a frontispiece by Rothermel, "Froissart Reading his Chronicle to Queen Philippa," vignette by Read, "Rosebud" by Sully, "Peasant Girl of Frascati" by Osgood, &c. The illustrations are all in mezzotint, executed by Sartain, of which the frontispiece is most elaborate and effective.

The Lady's Annual; a Souvenir of Friendship and Remembrance, for 1849, with original contributions by female writers. Edited by Emily Marshall, illustrated by 26 engravings. D. Appleton & Co. 1849. 12mo. pp. 216.

AN elegantly bound volume of the standard "annual" pattern, of a lower price than the present race of gift-books. There is a portrait of Campbell from the London edition of his works, with a "touch and go" biographical sketch.

The Hemans Reader for Female Schools: containing extracts in prose and poetry, selected from the writings of more than one hundred and thirty different authors. By T. S. Pinneo. Eclectic Series. New York: Clark, Austin & Co.; Cincinnati: W. B. Smith & Co. 1848. 12mo. pp. 480.

THE title of this work is a compliment to the author, Mrs. Hemans, and shows what a strong influence that writer has exerted on the impressionable minds of this country—an influence wholly for good so far as the sphere of the tastes and affections extends. The title is not misapplied to the contents, which are of an amiable character, selected from good sources and adapted to the promotion of refined habits and sentiments. Washington Irving rightly occupies, for naturalness and ease of style, a fair share of the volume, which, however, is not restricted in its selections, but is taken from a great variety of authors. The selections are preceded by several chapters of "Directions for Reading" by Mr. Pinneo.

Modern Accomplishments; or, the March of Intellect. By Miss Catharine Sinclair. Carter & Brothers. 1849. 12mo. pp. 270.

A RELIGIOUS novel, of the evangelical school, from the pen of a lady who maintains successfully a position in the literature of the day. The object of the narrative is "to separate the essentials of religious conduct from its excrescences, to distinguish feeling from imagination, to contrast the hypochondriacal fanaticism of a disordered fancy with the purifying influence of an enlightened faith," and especially to "illustrate the pernicious consequences of an undue prominence in education given to ornamental above useful acquirements, when both proportionably to their relative importance might be combined in the same system."

War with the Saints. Count Raymond of Toulouse, and the Crusade against the Albigenses, under Pope Innocent III. By Charlotte Elizabeth. Illustrated edition. M. W. Dodd. 1848. 18mo. pp. 305.

THE last work upon which the pen of the accomplished author was employed, though bearing no traces of the bodily pain which must have accompanied its progress. The point of view of the story is, of course, extreme Protestantism; and the narrative has the interest and attractiveness which distinguish the compositions of the author. The designs of this elegant edition are spirited and well executed.

The Nestorians of Persia. A History of the Origin and Progress of that People, and of Missionary labors among them; with an Account of the Nestorian Massacre by the Koords. Phila.: American Sunday School Union. 18mo. pp. 173.

A WELL written little volume, containing much interesting information respecting the Nestorian Mission, the History of its Founders, and the Manners and Customs of the Set. It is drawn from Rev. Justin Perkins's work on Persia, the Life of Dr. Grant, the Missionary Herald. There are several illustrations.

Hunt's Merchants' Magazine and Commercial Review. Vol. XIX, No. 6, 8vo. pp. 118. New York: Freeman Hunt, Editor and Proprietor.

THE principal papers in this number, are—The Mobile and Ohio Railroad, by Francis B. Clark of Alabama; Cotton, and the Cotton Trade, by C. F. McCay, Professor in the University of Georgia; The Law of Sickness, and its Application to Health Insurance and Benefit Societies, by George W. Savage, President of the Eagle Life Insurance and Health Company; Protection of Vessels from Lightning, by Joseph Johnson, M.D., of South Carolina; Commercial Cities of Europe, No. 9, Lisle and Amiens, France; Commercial Code of Spain, by A. Nash, Esq., of the New York Bar; Commercial Facilities of the American Continent, by A. Whitney; Massachusetts Humane Life Society—Life Boats, by R. B. Forbes, Merchant of Massachusetts.

The remainder of the number, some fifty pages, is occupied with information and statistics carefully prepared and compiled by the Editor, and arranged under the following general heads:—Mercantile Law Cases—Commercial Chronicle and Review—Commercial Statistics—Commercial Regulations—Nautical Intelligence—Railroad, Canal, and Steamboat Statistics—Journal of Mining and Manufactures—Journal of Banking, Finance, and Currency—Mercantile Miscellanies, and the Book Trade. Each of the foregoing heads forms a standing dish, which is supplied from month to month, with a vast amount of well digested facts and figures, "alike valuable for present and future reference."

The Old Stone House; or, the Patriot's Fireside. By Joseph Alden, D.D. M. W. Dodd. 1848. 18mo. pp. 143.

THE object of this volume is unique among books for children; namely, to convey information of some of the early fathers of the State and

the foundation of the Government, which is done in a simple intelligible way, and calculated, from the form of conversation, to arrest the attention. Its purpose and execution are highly commendable.

The Gospel Promotive of True Happiness. By the Rev. Hugh White. From the 5th London edition. Phila.: Herman Hooker. 1848. 12mo. pp. 309.

In addition to the usual devotional chapters which may be looked for in a work of this kind, there are others on "Intellectual Enjoyments," "Pleasures of the Imagination," "Theatrical Amusements," "Social Intercourse" &c. The work is well written, and may hold its place advantageously among the numerous productions of its class.

The Juvenile Scrap Book for 1849, with 25 Engravings on Steel. D. Appleton & Co. 18mo. pp. 144.

A NEATLY gilt volume, with numerous engravings, on the plan of the old race of Juvenile Annuals of former years.

Elements of Geology. By David Page. *Elements of Chemistry.* By D. B. Reid. Chambers's Educational Course. New American Editions. A. S. Barnes & Co.

New issues of the admirably prepared scientific series of the Messrs. Chambers, whose treatises now occupy all the departments of history, philosophy, science, the belles-lettres. These are the third American editions published by Messrs. Barnes & Co.

PASSAGES FROM MACAULAY'S FORTHCOMING HISTORY.

We cannot, we are confident, employ a page of the *Literary World* more agreeably to our readers, than by a continuation of the passages we have given from Mr. Macaulay's *New History*. The following bear detachment, and are finished pictures in themselves.

CROMWELL'S PURITAN ARMY.

"The army which now became supreme in the state was an army very different from any that has since been seen among us. At present the pay of the common soldier is not such as to seduce any but the humblest class of English laborers from their calling. A barrier almost impassable separates him from the commissioned officer. The great majority of those who rise high in the service rise by purchase. So numerous and extensive are the remote dependencies of England, that every man who enlists in the line must expect to pass many years in exile, and some years in climates unfavorable to the health and vigor of the European race. The army of the Long Parliament was raised for home service. The pay of the private soldier was much above the wages earned by the great body of the people; and, if he distinguished himself by intelligence and courage, he might hope to attain high commands. The ranks were accordingly composed of persons superior in station and education to the multitude. These persons, sober, moral, diligent, and accustomed to reflect, had been induced to take up arms, not by the pressure of want, not by the love of novelty and license, not by the arts of recruiting officers, but by religious and political zeal, mingled with the desire of distinction and promotion. The boast of the soldiers, as we find it recorded in their solemn resolutions, was, that they had not been forced into the service, nor had enlisted chiefly for the sake of lucre, that they were no janissaries, but freeborn Englishmen, who had, of their own accord, put their lives in jeopardy for the liberties and religion of England, and whose right and duty it was to watch over the welfare of the nation which they had saved.

A force thus composed might, without injury to its efficiency, be indulged in some liberties which, if allowed to any other troops, would have proved subversive of all discipline. In general, soldiers who should form themselves into political clubs, elect delegates, and pass resolutions on high questions of state, would soon break loose from all control, would cease to form an army, and would become the worst and most dangerous of mobs. Nor would it be safe, in our time, to tolerate in any regiment religious meetings, at which a corporal versed in scripture should lead the devotions of his less gifted colonel, and admonish a backsliding major. But such was the intelligence, the gravity, and the self-command of the warriors whom Cromwell had trained, that in their camp a political organization and a religious organization could exist without destroying military organization. The same men who, off duty, were noted as demagogues and field preachers, were distinguished by steadiness, by the spirit of order, and by prompt obedience on watch, on drill, and on the field of battle.

In war this strange force was irresistible. The stubborn courage characteristic of the English people was, by the system of Cromwell, at once regulated and stimulated. Other leaders have maintained order as strict. Other leaders have inspired their followers with a zeal as ardent. But in his camp alone the most rigid discipline was found in company with the fiercest enthusiasm. His troops moved to victory with the precision of machines, while burning with the wildest fanaticism of crusaders. From the time when the army was remodelled to the time when it was disbanded, it never found, either in the British Islands, or on the Continent, an enemy who could stand its onset. In England, Scotland, Ireland, Flanders, the Puritan warriors, often surrounded by difficulties, sometimes contending against threefold odds, not only never failed to conquer, but never failed to destroy and break in pieces whatever force was opposed to them. They at length came to regard the day of battle as a day of certain triumph, and marched against the most renowned battalions of Europe with disdainful confidence. Turenne was startled by the shout of stern exultation with which his English allies advanced to the combat, and expressed the delight of a true soldier, when he learned that it was ever the fashion of Cromwell's pikemen to rejoice greatly when they beheld the enemy; and the banished Cavaliers felt an emotion of national pride, when they saw a brigade of their countrymen, outnumbered by foes and abandoned by allies, drive before it in headlong rout the finest infantry of Spain, and force a passage into a counterscarp which had just been pronounced impregnable by the ablest of the marshals of France.

But that which chiefly distinguished the army of Cromwell from other armies was the austere morality and the fear of God which pervaded all ranks. It is acknowledged by the most zealous royalists that, in that singular camp, no oath was heard, no drunkenness or gambling was seen, and that, during the long dominion of the soldiery, the property of the peaceable citizen and the honor of woman were held sacred. If outrages were committed, they were outrages of a very different kind from those of which a victorious army is generally guilty. No servant girl complained of the rough gallantry of the redcoats. Not an ounce of plate was taken from the shops of the goldsmiths. But a Pelagian sermon, or a window on which the Virgin and Child were painted, produced in the Puritan ranks an ex-

citement which it required the utmost exertions of the officers to quell. One of Cromwell's chief difficulties was to restrain his pikemen and dragoons from invading by main force the pulpits of ministers whose discourses, to use the language of that time, were not savory; and too many of our cathedrals still bear the marks of the hatred with which those stern spirits regarded every vestige of popery."

MONMOUTH.

"Charles, while a wanderer on the Continent, had fallen in at the Hague with Lucy Walters, a Welsh girl of great beauty, but of weak understanding and dissolute manners. She became his mistress, and presented him with a son. A suspicious lover might have had his doubts; for the lady had several admirers, and was not supposed to be cruel to any. Charles, however, readily took her word, and poured forth on little James Crofts, as the boy was then called, an overflowing fondness, such as seemed hardly to belong to that easy, but cool and careless nature. Soon after the Restoration, the young favorite, who had learned in France the exercises then considered necessary to a fine gentleman, made his appearance at Whitehall. He was lodged in the palace, attended by pages, and permitted to enjoy several distinctions which had till then been confined to princes of the blood royal. He was married, while still in tender youth, to Anne Scott, heiress of the noble House of Buccleuch. He took her name, and received with her hand possession of her ample domains. The estate which he acquired by this match was popularly estimated at not less than ten thousand pounds a year. Titles, and favours more substantial than titles, were lavished on him. He was made Duke of Monmouth in England, Duke of Buccleuch in Scotland, a Knight of the Garter, Master of the Horse, Commander of the first troop of Life Guards, Chief Justice of Eyre south of Trent, and Chancellor of the University of Cambridge. Nor did he appear to the public unworthy of his high fortunes. His countenance was eminently handsome and engaging, his temper sweet, his manners polite and affable. Though a libertine, he won the hearts of the Puritans. Though he was known to have been privy to the shameful attack on Sir John Coventry, he easily obtained the forgiveness of the country party. Even austere moralists owned that, in such a court, strict conjugal fidelity was scarcely to be expected from one who, while a child, had been married to another child. Even patriots were willing to excuse a headstrong boy for visiting with immoderate vengeance an insult offered to his father. And soon the stain left by loose amours and midnight brawls was effaced by honourable exploits. When Charles and Lewis united their forces against Holland, Monmouth commanded the English auxiliaries who were sent to the Continent, and approved himself a gallant soldier, and a not unintelligent officer. On his return he found himself one of the most popular men in the kingdom. Nothing was withheld from him but the crown; nor did even the crown seem to be absolutely beyond his reach. The distinction which had most injudiciously been made between him and the highest nobles had produced evil consequences. When a boy he had been invited to put on his hat in the presence chamber, while Howards and Seymours stood uncovered around him. When foreign princes died, he had mourned for them in the long purple cloak, which no other subject, except the Duke of York and Prince Rupert, was permitted to wear. It was natural that these things should lead him to regard himself as a legitimate prince of the House

of Stuart. Charles, even at a ripe age, was devoted to his pleasures and regardless of his dignity. It could hardly be thought incredible that he should at twenty have gone through the form of espousing a lady whose beauty had fascinated him, and who was not to be won on easier terms. While Monmouth was still a child, and while the Duke of York still passed for a Protestant, it was rumored throughout the country, and even in circles which ought to have been well informed, that the king had made Lucy Walters his wife, and that, if every one had his right, her son would be Prince of Wales. Much was said of a certain black box which, according to the vulgar belief, contained the contract of marriage. When Monmouth had returned from the Low Countries with a high character for valour and conduct, and when the Duke of York was known to be a member of a church detested by a great majority of the nation, this idle story became important. For it there was not the slightest evidence. Against it there was the solemn asseveration of the king, made before his council, and by his order communicated to his people. But the multitude, always fond of romantic adventures, drank in eagerly the tale of the secret espousals and the black box. Some chiefs of the opposition acted on this occasion as they acted with respect to the more odious fable of Oates, and countenanced a story which they must have despised. The interest which the populace took in him whom they regarded as the champion of true religion, and the rightful heir of the British throne, was kept up by every artifice. When Monmouth arrived in London at midnight, the watchmen were ordered by the magistrates to proclaim the joyful event through the streets of the city: the windows were illuminated: the churches were opened; and a merry peal rose from all the steeples. When he travelled, he was everywhere received with not less pomp, and with far more enthusiasm, than had been displayed when kings had made progress through the realm. He was escorted from mansion to mansion by long cavalcades of armed gentlemen and yeomen. Cities poured forth their whole population to receive him. Electors thronged round him, to assure him that their votes were at his disposal. To such a height were his pretensions carried, that he not only exhibited on his escutcheon the lions of England and the lilies of France without the baton sinister under which, according to the law of heraldry, they were debruised in token of his illegitimate birth, but ventured to touch for the king's evil. At the same time, he neglected no art of condescension by which the love of the multitude could be conciliated. He stood godfather to the children of the peasantry, mingled in every rustic sport, wrestled, played at quarterstaff, and won footraces in his boots against fleet runners in shoes."

Poetry.

STEYERMARK.

In Steyermark—green Steyermark,
The fields are bright and the forests dark—
Bright with the maids that bind the sheaves,
Dark with the solemn arch of leaves!
Voices and streams and sweet bells chime
Over the land, in the harvest-time,
And the blithest songs of the finch and lark
Are heard in the orchards of Steyermark!

In Steyermark—old Steyermark,
The mountain-summits are white and stark;
The rough winds furrow their trackless snow,
But the mirrors of crystal are smooth below;
The stormy Danube clasps the wave
That downward sweeps with the Drave and Save,

And the Euxine is whitened with many a bark,
Freighted with ores of Steyermark!

In Steyermark—rough Steyermark,
The anvils ring from dawn till dark;
The molten streams of the furnace glare,
Blurring with crimson the midnight air;
The lusty voices of forgermen chord,
Chanting the ballad of "Siegfried's Sword,"
While ponderous hammers the chorus mark,
And this is the music of Steyermark!

In Steyermark—dear Steyermark!
Hearts are glad as the soaring lark;
There men are framed in the manly mould
Of their stalwart sires, of the days of old;
And the sunny blue of the Styrian sky
Grows soft in the timid maiden's eye,
When love descends with the twilight dark,
In the beechen groves of Steyermark.

In Steyermark—brave Steyermark,
The flame of Freedom has left a spark,
Whose lingering glow, in her rudest glen,
Is kept alive with the iron men!
Ere long, the slaves of a tyrant's breath
Shall be driven beyond the Hills of Death,*
And the beacon-snows of her mountains mark
The barriers of ransomed Steyermark!

J. BAYARD TAYLOR.

Sketches of Society.

THE DESTINY OF WOMAN.

"For thou art WOMAN! in that word
Life's dearest hopes and memories come;
Youth, beauty, truth in her adored,
And earth's first paradise restored
In the green bower of Home!"—Halleck.

THERE'S as much of the sage as of the poet in those lines of yours, Mr. Halleck; and though we do not write in stays and stomachers ourselves, we may be permitted to thank you for them in the name of the whole sex. You are dear to them as one of those who have sprung to throw the ægis of genius around those gentle virtues which, in this age of faction and radicalism, are in danger of being worn away or uprooted by the fierce "onward movement" of society. You must forgive us, however, if, catching something from the utilitarian spirit around us, we view your words in a light other than the sentimental one in which they were uttered. But, to say nothing of "memories," we do indeed believe that in "that word—woman" "life's dearest hopes—the world's dearest hopes are centred."

The danger that most threatens society in the present "march of intellect," and American society especially, where that march is most perceptible, is the neglect of the *soul* while cultivating the understanding, the entire subjugation of the heart to the head. We are convinced from statistical data, to which, as they are within the reach of every one, we need not more particularly refer, that, so far as mere mental acquisition is concerned, our rising generation is perhaps the most intelligent that the world has yet seen. Yet we are hardly the less convinced that we are engaged in educating a nation of intellectual sharpers. The *quo animo* of everything, as referred to utility solely; the eager pursuit of wealth, not as a means, but an end; the mean homage accorded to its possession, and the respect that is paid to talent viewed only in the light of *capital*, and valued according to the interest it produces, all indicate that a hard, coarse, brassy film is growing over society, beneath which every gentle and generous emotion withers and dies. Schemes of benevolence indeed are rife throughout the land; and the fires of fanatic zeal are reflected from the

* Die Todtengebirge (the Hills of Death) divide the Alpine province of Steyermark from Austria proper.

glaciers of wide-spread selfishness. But the tempered warmth of *true* philanthropy, the charity and considerateness which are its essential attributes, the ties that should bind the young, and the respect that should accompany old age—these are becoming *expunged* from our systems of thought and teaching, and scorned as the old womanish prejudices of a by-gone age—the fantastic drapery of a blind condition of society, with which we with our new lights have nothing to do. And thus those lights, themselves healthful and inspiring, as they often are in their origin, shine upon us with distorted ray, and the bigotry of the zealot too often gives baleful influence to the happiest suggestions of the too trustful enthusiast by refusing to consider man as he is, in some absorbing scheme of making him as he *might* be. The world, in fine, would seem to be going round faster than formerly, and to gather each moment a centrifugal force which sends us further from each feeling and association that once clustered around the magic circle of "home." Woman, we believe, is destined to be the centripetal power to counteract this one-sided influence. Her position in modern society, is, after all, the only undeniable superiority which it possesses over that of the classic ages; and notwithstanding all the boasted improvements of modern days, the advocate for the ancients might plausibly argue that mankind moved only in a cycle, if our scheme of civilization did not, for the first time, *pretend at least* to embrace the better half of the human race. We say "pretend," for whatever may be our private views as to the expediency of placing women upon the same equality with men, which we are told by Gov. Colden formed so singular a feature in the policy of that singular people, "the Six Nations," there can be no question as to the actual fact of their dependence—a dependence as thoroughly defined by both the law and opinion, as is the southern serfdom which so often calls out female declamation in public places. Whether that dependence, thus stringently enforced, be just or not, future generations only can decide. For that dumb half of the human race have only spoken for themselves within the last century, and they are still so surprised, pleased, and confounded by the sound of their own voices, that they have not yet learned to speak to the full purpose—if they ever will. That they are *naturally* dependent, nature and the Bible teaches. And so nature and the Bible teach that some men are *naturally noble*; but neither of these guides us to set apart a class of men, and constitute them into an artificial aristocracy. Women, as a whole, are *naturally* dependent only in a state of barbarism, through their physical weakness; in a state of civilization, only through their affections, which in the true woman are child-like to the last. She never comes of *age* in the matter of loving, and consequently, according to the chancellor, to custom, and to common sense, never ought to have the exclusive control of her own fortune or earnings—never! For does not affection incapacitate the understanding?

"You are ironical," quoth the reader.

And how better than with irony can you meet inconsistency and absurdity? For me, my tastes and fond associations lean so to conservatism, that I hate to approach any of these disputed questions, in which the sterner convictions of my judgment teach me that the practice of society is founded upon shallow sentiment, if not radically wrong. Why trust women with our honor, if they cannot be trusted with their own money?

"Surely! But next you would be for admitting the sex to the full privileges of the elective franchise."

Well, perhaps I would; the exercise of the prerogative would indeed offend those tastes I have spoken of; but its existence is consonant to my infelt sentiments of justice. The Iroquois women, if we believe tradition, had more refinement than any of the sex among the aborigines of the continent; yet among that wisest race of barbarians, their votes were taken at the council fire, and you may still read their names affixed to the most important treaties among the documents in the State Department.

"But an ambitious female politician figuring at the hustings!—wouldn't it prove—"

It would prove only that she had no feminine needs of tenderness to give her a personal interest in the eyes of our sex. If she chose to seek her happiness in an election broil, why let her seek it there—why shouldn't she? so long as she doesn't throw brick-bats, break heads with a shalaleigh, or tamper with the ballot-box. Your electioneering woman is an exception to the generality of her sex. She was not formed to love or be loved. But is that a reason why other paths of happiness should not be open to her? Turn the thing the other way. It would be awful for every man to be compelled, simply because he wore pantaloons, to be squeezed and crushed, noliens volens, in a mass meeting.

"You are in favor, then, of Female Moral Reform Societies, and all such petticoated demi-political associations for re-modelling society?"

Far from it—far from it. I suspect that woman instantly who steps out of the neglected vineyard of well-doing among her own sex, to meddle with the prurient evils of ours. Raise but the character of woman, not by compressing her with external laws into some given mould of excellence—not by hedging her in with peculiar legislation for her especial protection or especial depression; raise the character of woman by the internal culture of her moral strength, and the infelt sense of moral freedom, and she—*she who always gives its first impulse to the mind of the present generation, acting upon the mind of the next*, will ultimately render man all he is capable of being here upon this earth, if not all that the best friends of the race would wish him to be.

"My dear sir, do you believe in Fourierism? The so-called 'rights of woman,' if I mistake not, are particularly cared for in that scheme."

The experiment has my sincerest wishes for its success. Its feature of fanaticism is only the attempt to preach up "association" as a system for perfectionating man—for refashioning the whole of society. I regard it as an admirable scheme for the safe formation of independent communities, which may, by ministering to the comfort of many whom society unavoidably oppresses, diminish that portion of evil which is more or less attendant upon every good—I accept the plan as an *alleviation* of existing evils—I reject it as a *substitute* for present good. It is only fools and madmen who exchange the lights of experience for those of imagination, and launch with all their valuables upon an unknown sea of discovery.

"You forget Columbus, my good friend."

Not at all. He took but a handful of comrades with him to search out his new world of refuge. Had he floated off all Spain to seek the fancied shore, which he afterwards really found, not even his glorious success could have excused the rashness of the at-

tempt. But I confess myself ignorant of any special plan which "association" holds out for ameliorating the condition of woman; and however promising that plan may be, I would not have the clear and crying claim she has upon society for such amelioration, mixed up with, or dependent upon, any problematical scheme of general reform. The price that she is to be paid for a shirt or a sonnet, depends upon the full acknowledgment in the first instance, of her equal rights and free agency in everything relating to the acquisition, the holding, and the transfer of property; of property I say, for all our laws, except those of suffrage, and for the protection of life, are based upon this principle only. *Acquisitiveness* is the only organ in the human brain for which we have any consistent legislation among us. It is the beginning and the end of our legal code, and he who would elevate the condition of woman without first upheaving society from its present basis, must seek only to bring her within this golden pale. The actor, the author, and the woman, enjoy now the results of their industry only upon sufferance. The first is still a vagabond in the eye of the law: the second is obliged to take out a patent for a few years' exclusive use of his own works: the privileges of the third are to be hunted up among the exceptions, in the law books, where infants, women, and insane people are committed to trustees and chancellors. All of these will be paid more (and consequently, in the present condition of society, *respected* more) when they are *patronized* less. And as for woman, if it be indeed her instinct to cling for protection and support to others, she will best learn discrimination, as to the object, when she is not only taught to develop and value the fruit she can bring to the trellice, but when she also feels that she leans there not for mere physical sustenance but for a nobler and gentler want of the soul!

"Of what unspeakable importance," says Mrs. Sigourney, "is her education who gives lessons before any other instruction—who preoccupies the unwritten pages of being—who produces impressions which only death can obliterate, and mingles with the cradle-dream which shall be read in eternity!"

And where shall that education begin? or wherein would we have it different from that which is now given to the sex? We would have women taught more about themselves. We would not have them forego one attraction in their intercourse with our sex; but we would have them taught discrimination as to the tribute they were willing to receive, independent of the social position, or other external advantages of him who offered it. We would teach them, above all things, that as the destiny of a woman lies in her affections, and true sentiment is the very nutriment of her soul, she whose levity adds one to the number of male sceptics is guilty of the cruellest treason towards her own sex. For the wholly reckless ones on either side are ever made so in the first instance by suffering from duplicity. There is a generous credulity, a blind spirit of self-sacrifice in every human heart when first it truly loves. It is so filled with truth itself, that there is no room for suspicion of the truth of another. But when the mind has once been defrauded of its trust, it too often learns to regard faith in "the good" as a weakness, and gives way, with little remorse of conscience, to every gratification of vanity in trifling with, what it deems, the levity of others. And thus the

originally well-meaning, but really unprincipled, of both sexes, with the most beautiful sentiment on their lips, but the shallowest frivolity in their hearts, will often in mischievous unconsciousness put out the light of God's fire upon the altar of the soul. We would have their own characters developed and trained—their moral and intellectual faculties brought out as a part of themselves, not fashioned to some given standard of taste and culture, thereby impinging upon them, as it were, a double character; the secondary one being often in absolute contrast to that which nature gave them. We would have them single-minded and real—ever conscious of the relation between feeling and expression—between sentiment and action; their education, instead of fostering that winning hypocrisy, which springs unconsciously from the desire to please, should counteract it as far as possible. Their dominant instinct is for "the beautiful." We would cultivate their capacity for "the true." C. F. H.

Music.

No new performance has taken place at the Opera House since our last notice, if we except a little *divertissement* on the part of Mr. Fry and Signor Benedetti, by which the public has been highly amused. The matter is now comparatively settled, and having appeared in full in the daily papers, it would be useless to enter into fresh details here, or to discuss the merits of the case. In most disputes there is a little hastiness on both sides, which no individuals would be more willing to allow in this case, than the persons concerned. The chief cause of opposition, the origin of much jealousy and ill-feeling, Mme. Laborde, has at this moment disappeared from the scene, leaving Signor Benedetti and the "ridicule" he so fears, to themselves. Norma has been repeated once or twice more than had been announced, that this gentleman might have an opportunity of reinstating himself in public. This opera and the *Lucrezia Borgia* have occupied the past week, and we are now looking for the representation of "I Lombardi." It is an opera less interesting to the musician, and with fewer good dramatic effects, than even *Ernani*; we doubt, therefore, of its producing any enthusiasm among the opera attendants here. As yet the manager has given us no really good music but Bellini's *Norma*, and the "Elixir" and "Lucrezia Borgia" of Donizetti. The *Linda di Chamounix* is entirely a third class production. Why not—with his numerous company, that without much difficulty might be well distributed—why not give us some standard classical works? Are all the beautiful works of Rossini to remain on the shelf? Such works, though momentarily put aside, are never out of fashion. Many operas of Mozart—the most delightful that have ever been written—are well suited to such a mixed assemblage as our present company at the Italian Opera, and would be well calculated to bring out their dramatic talents, seeing that they generally require more acting than we find in modern operas. Or why not, with the able Labordes, produce some of the lighter French operas, such as some of Auber's brilliant, lively works? The *Diamans de la Couronne*, or *Fra Diavolo*, could not fail to attract large audiences; even *La Dame Blanche* would unquestionably produce greater pleasure than ever can be called forth either by *Ernani* or *I Lombardi*.

The Fine Arts.

THE INTERNATIONAL ART-UNION.

WE alluded lately to the proposed formation of a new Art-Union in the city of New York. We have since received a circular from Messrs. Goupil, Vibert & Co., its enterprising projectors, and proceed to lay the leading features before the reader. It arises, we presume, from the desire of this foreign house to render available to the American public and at the earliest possible moment, many of the means and resources of modern European art, which is to be effected by the distribution of foreign paintings and engravings of merit, and by the reservation of a fund for the support of an American student in Rome. The subscription proposed is five dollars. There will be an engraving given to each subscriber, and valuable National Publications will be distributed as well as the works of artists, we presume, from the Continent generally. A large gallery will be opened, of which Messrs. Goupil & Vibert's present exhibition will be the nucleus. This is to be free to the public from the 15th December. In the meantime, we understand, a large Store and Gallery are in process of erection expressly for the institution.

The quarter whence this prospectus issues will secure for it the confidence and good will of the public; the establishment of Messrs. Goupil, Vibert & Co. having been opened in this city in a most liberal spirit of enterprise; having been conducted with the resources of a large Parisian house unsparingly applied, and having been uniformly remarkable for courtesy and attention to the interests of the public in every department. Our artists are glad to acknowledge this and we have often borne witness, on the part of the public, in the columns of the Literary World. This house was opened in Broadway for a permanent establishment, strictly international, and in a brief period it has amply proved the sincerity of its American as well as trans-Atlantic feeling. It has now in publication the most extensive series of lithographic views of various points of interest of our landscape and cities ever undertaken for popular circulation; a distinct series of costly engravings of Niagara;—with a large print executed in the first style of Parisian art from Mount's Long Island Picture of the "Power of Music."

The Pictures of the Exhibition, at the corner of Reade street, we have frequently spoken of, and the originals of distinguished artists to be found there, including Ary Scheffer's Dead Christ. It should be known, too, that our people enjoy the pleasure of looking at Paul Delaroche's great picture of Napoleon Crossing the Alps, before any public exhibition of it in Europe, solely to the agency of this house.

From these facts we have reason to augur well of the management of an International Art-Union by Messrs. Goupil, Vibert & Co., from whom the public will always get the worth of their money, as we believe, up to the present time, they have got a great deal more. "In order," says the Prospectus, "to carry out our plan successfully, the sincere and liberal co-operation of the American people is indispensable. The great sacrifices which we have already made and are still prepared to make, for the purpose of establishing an Institution worthy of the metropolis of the United States, we venture to hope will merit the approbation of all."

The distinctive feature of a distribution of foreign paintings, in the selection of which, of course, the tastes and wants of the American people will be kept in view, separates this plan

from that of any other in operation,—while whatever competition may arise must result in the advancement of art.

THE SCHOOLS OF THE NATIONAL ACADEMY.

A THOROUGH knowledge of drawing being of such vital importance to the artist, it is a matter of surprise that so little appreciation is evinced, both by the professional painter and by the student, of the means offered by the Academy for its acquisition. It is a question, indeed, whether beyond the City it is even known to any great extent, that we have here free schools for the study both of the antique statuary and the living model.

For the use of the Life School of the Academy of Design, are provided the best attainable models, while in the Antique, is the largest and choicest collection of statues, statuettes, busts, and bas-reliefs, which our country possesses. Among the full-length statues of life-size, are perfect copies of all the chefs d'œuvre of ancient and modern art—altogether nearly half a hundred in number. There is the Dancing Fawn, from the celebrated original in the Tribune of the Gallery of Florence; Cupid and Psyche, from the antique; Cupid, by Trentenova; Mercury, by Thorwaldsen; the Wrestlers, or Sons of Niobe; the Three Graces, by Canova; the far-famed group of Laocoon and his sons; Castor and Pollux; the Fighting Gladiator; Germanicus, or Roman Orator; Venus de Medeis; Farnesian Heracles; Venus, by Thorwaldsen; Creugas and Damoxenus, by Canova; Silenus with the infant Bacchus; Flying Mercury of John of Bologna; Apollo Belvidere; Venus and Cupid, by Gibson; Venus of the Bath; Young Man returning thanks to the Gods; the Listening Slave; Psyche, by Tweed; Cupid and Psyche; Ceres; Boy plucking a thorn from his foot; Cupid—Torso; Venus of Milo; Venus coming from the Bath; Ganymede; Drunken Fawn; and others. The number of small statues is nearly fifty, and that of the busts scarcely less than a hundred.

Nothing is required of the applicant for the benefit of these advantages, but the submission of a drawing to the Council which shall exhibit a talent for the art, deemed deserving of encouragement. So far from being exacting or fastidious in their decisions, the judges are perhaps too indulgent, not unfrequently receiving those who are scarcely able to make fitting use of the privilege. And even when one drawing is rejected, another and another may be offered, until the pupil is accepted, and that for life. It would be absurd to admit everybody without respect to qualifications; and while a restriction is necessary, it is equally or more absurd to find fault with the management, when here and there they find it desirable to apply the restriction to the exclusion of ineligible applicants. The schools are this season attended by an unusually large and interested body of students. They have effected a vast amount of good in the arts, which we trust will be increased many fold during coming years. The Academy has made for the artists of this City, at least, the local habitation and name which they possess. It is their professional "home," and as such they should uphold and cherish it, in all its departments, and in all its modes and fields of effort.

A.

The Drama.

MR. MURDOCH

Has appeared during his engagement which

closed at the Broadway Theatre on Saturday evening, in three characters which we believe he had never before presented to a New York audience, although the pieces to which they belong are by no means novelties on our stage. One of these, *Richelieu*, partook of many of the best qualities of his performances, and, in passages, was quite equal to anything we have had from him. Although lacking condensation and sustained power, which can only come from frequent practice in a part, the declamation and feeling of the character were well rendered. Somewhat contrasted with this was *Octavian* in Colman's once popular play of the Mountaineers; appearing as late as the middle of the second act (the drama being a three-act one) it allows very little scope for the performer. What there was to express of wildness of feeling, joyful surprise on recovery of his mistress, and the felicity of renewed good fortune, Mr. Murdoch executed with skill and success. His pathos will bear a comparison favorably with that of any performer on the American stage. Mr. Murdoch also enacted Vapid in the Dramatist—which we had not an opportunity to see. We should not omit to mention the duet by Mrs. Blake and Hadaway, in the Mountaineers; given with admirable archness and naïveté by Mrs. Blake, who was warmly received by the audience on her first appearance in this theatre, and responded to with spirit by the gentlemen performers.

MR. MACREADY'S READINGS.

MR. MACREADY has appeared in this city at the Stuyvesant Institute, occupying Tuesday evening with readings from Macbeth, to the gratification of a refined audience. The reading of an entire play (with the exception of a few passages passed over by a hasty narrative) is a severe test of an actor's ability. He is deprived of all the principal accessories of the stage, "the pomp and circumstance" of tragedy, the relief and variety of the change of actors, and is brought to the naked, unsympathizing reality of a pair of shaded lamps, a green table, and a piece of bare wall, and this for the entire period of time occupied by the varied action of the whole play. Yet Mr. Macready was neither exhausted himself, nor did his audience feel any signs of weariness. Portions of the tragedy, we are confident, told with as much power as if they had been exhibited on the stage, and there were other parts rescued from the hands of supernumerary actors, which we may never expect to see given in the theatre with equal force. Such was the dialogue between the physician and the waiting woman, at the sleep walking of Lady Macbeth, at the opening of the fifth act. It was exquisitely natural, and of course given with corresponding power. Lady Macbeth throughout was represented, for the earnestness of Mr. Macready warrants the word, with great feeling and energy. The verse of the witches was very skilfully toned.

What is Talked About.

ITEMS OF THE DAY.

HON. EDWARD EVERETT retires immediately from the Presidency of Harvard College. The Rev. Jared Sparks, Rev. Dr. Walker, Hon. Horace Mann, Charles Sumner, and Rev. Francis Wayland, are, we learn from the Tribune, talked of for the office.

H. R. SCHOOLCRAFT, Esq., has been authorized by the Government to make similar investigations respecting the great Western tribes of Indians to those presented by him in the "Notes on the Iroquois."

— Messrs. SPOFFORD and TILESTON have generously given M. A. Vattermare a free passage in the *Northerner* to Charleston in consideration of the liberal objects of his travels.

— GEN. TOM THUMB has made his appearance on the stage at the Broadway Theatre in a dramatic entertainment entitled "Hop o' my Thumb, or the Seven League Boots."

— JAMES L. FREANER, the famous Mustang correspondent of the New Orleans Delta, is about starting for California, to establish a newspaper there.

— The Gold Fever continues unabated in California. A ship captain writes to his employers, Grinnell, Minturn & Co., of the departure of all his hands at Monterey. A sailor, he says, returns with two or three thousand dollars, the result of two months labor, and he himself was offered twenty dollars a day to work one year. We may probably expect something official on this subject, with the documents at the opening of Congress.

— Powers' Greek Slave has been included among the Felix Summerly statuettes in London. It is of the size of 14 inches high, and will be sold in this city by Mr. Ridner, at the Art Union Buildings, Broadway.

— The American Art Union subscription is at present near the thirteenth thousand, and advancing rapidly. The distribution of Works of Art will take place on the 22d at the Tabernacle.

— The venerable painter Vanderlyn has disposed of two of his early paintings—consisting of views of Niagara Falls—for \$500, in 100 shares of \$5 each, all of which we understand were immediately disposed of.

— Mr. Rossiter's Picture of "The Return of the Dove to the Ark" is to be exhibited at Philadelphia.

— A painted window, the gift of Mr. Sergeant Talfourd, M. P., and wife, says the *Gentleman's Magazine*, has been erected on the South of the chancel in St. Lawrence Church, Reading. It contains three medallions, the subjects being the Widow of Nain, with the legend, "Young man, I say unto thee, arise;" our Lord raising Jairus' daughter, the words being, "She is not dead, but sleepeth;" third the Saviour and child with the inscription, "Jesus took a child and set him by Him." In the centre are the arms of the donor, at the base is the following record:—"Memorial to Charles Lamb, Henry, and Rachel, the children of T. N. Talfourd, erected 1848." It gives us great pleasure to quote so distinguished a testimonial to the adoption of one of the most beautiful forms of Monumental Art at present entirely unknown among us, and which had fallen with the decline of Gothic Architecture into disuse in England, but has been revived lately by Mr. Pugin, in a window of one of the College Chapels at Oxford.

— A collection of six medals, two of gold, the rest of silver and bronze, have been presented to the Common Council of this city by the hands of M. Vattermare, from Pope Pius IX., as a complimentary return to the expression of good feeling towards him at a public meeting in this city some time since. The medals represent a likeness of the Pope and devices emblematic of events in Rome.

— Benjamin Perley Poore, Esq., author of a recent work on Paris, has entered upon the editorship of the Boston Daily Bee.

— Moses Y. Beach, the proprietor of the Sun newspaper, has retired from the conduct of that journal, an event which he signified by a dinner to the members of the New York press.

MR. KENDALL'S LETTERS.

MR. KENDALL has resumed his letters to the *Picayune*, from Germany, after a couple of months passed, one in over application at Hamburg, the other in walking about and riding a hard-trotting horse to recover his missing health. His spirits rally on his setting forth on a tour to Vienna, and he furnishes his readers graphic accounts of German freedom, which he thinks yet in its infancy, and characteristic details of incidents of travel as he journeys. At Berlin he gets a sight of the

PRUSSIAN GENERAL WRANGLER

"To appearance he is a man of some forty-five or forty-eight years of age, with a stern, iron, General Jackson sort of a face, and as he rode down the line, bowing to the soldiery and citizens on either side, was greeted with not a little warmth. If he is not an officer of determination, then is there no truth in physiognomy. The speech he made to the throng of citizens, and which was published at length and commented upon in the papers at the time, we distinctly heard. It was short, crisp, and choppy—rather tomahawkish in its tone—and as interpreted to us on the spot, amounted to this:—'The King has charged me to keep order: I will have it. We want no collision with you, but you must be quiet. My swords are sharp to the cutting of a hair; my muskets have balls in them; I will have order, and my name is Wrangler.' I call that rather pointed, and when I say that it did not sit very well with the ultras—gentlemen with long hair, huge mustaches, hats turned up, and red feathers—I tell you no more than the truth."

On his way to Leipzig he finds himself a passenger in a second class car, crowded with Jews for the fair, and is perplexed in a dilemma between

BEAUTY AND TOBACCO.

"Among them was a female, with all the beauty for which the race is noted—tall, well formed, with a handsome face, and dark, lustrous eyes. So far as she was concerned, we would have gone all the way to Jerusalem in the same car, had that been our destination; but seated on the windward-side of us was an old fellow who commenced at once smoking a pipe, and as the bowl appeared to hold about a pound and a half, and was filled with tobacco of an execrable quality, we were fairly compelled to beat a retreat. It all resulted in our changing our tickets for those admitting us into a first class car, both of us preferring to be set down as either princes or fools, rather than sit to leeward of that abominable pipe all the way to Leipzig, a distance of some 150 miles or more, and which occupies about eight hours to run over."

He survives this as he had already, at Berlin, where the cholera was raging,

A SHRIMP AND LOBSTER SALAD.

"While speaking of this disease I must relate one anecdote which up to this moment escaped my memory. I have already mentioned that both myself and companion caught very severe colds the first night we were in Berlin; but I said nothing about a splendid shrimp and lobster salad we got hold of the same day for dinner, and which was so temptingly dressed that we partook of it most heartily. Shortly afterwards we called on an American, residing in Berlin, who introduced the subject of the cholera by pointing diagonally across the street to a house where a friend of his had died the previous day. 'But there is not so much danger,' he continued, 'if one avoids taking cold, and eating anything in the shape of salads.' A serio-comic, half glowing smile, lit up my friend's face at this announcement, and he might have noticed something of the kind on my own countenance. We did not swallow another morsel of salad in Berlin."

But a traveller's perils are never over, a landlord being found at Leipzig who recommended to him

A BOHEMIAN APARTMENT.

"I intended making a stop of one day at Leipzig, and had my trunk carried to one of the principal hotels; but the place was altogether too much crowded. The landlord showed me a room, the only one he had vacant—not in his own house, but in the upper loft of one he had hired during the fair, and which was at least six doors off. He told me that a couple of Bohemians—Gipsies he should have said—had just left it, but that he would have it cleaned up. Thanks I to myself, slightly altering the lines in my mind:

"You may sneeze, you may sneeze, you may smoke if you will,
But the scent of those cigars will hang round it still,"

and finding that I could have four hours in the place to look about, and still be in season to connect with the stages running between Eisenach and Frankfurt, I was not long in concluding to shorten my stay at Leipzig. There was a wild, smoky—a species of Kickapoo or Camanche atmosphere in that room—that I could not well stand."

All these things, however, are tolerable, compared with the horrors of

A GERMAN EILWAGEN.

"The *eilwagen* is divided into two compartments, the

one in front having seats for three persons, with windows, fresh air, and some pretensions to comfort. But the main hold in rear of this, to which I was sentenced, is a close, gloomy, black-hole-of-Calcutta sort of a place, with barely room for four persons, but into which the law allows them to pack six. A little window on either side, but a trifle too large to be filled by a seven by nine pane of glass, lets in a feeble light upon the inmates—fresh air never finds its way inside. My fellow passengers were all Germans—three in front of me, and one on either flank—six of us in all, myself in the middle, and riding backwards. The weather was warm, yet all wore thick coats or great coats—why I cannot conceive. Every one of them had a pipe, and an inexhaustible supply of tobacco—against this formidable battery I could only bring one cigar to bear in self-defence. As the head of some one of them was out of the little window nearly every moment of the long twenty hours we were on the road, completely shutting out the fresh air and shutting in the smoke, you can conceive what kind of an atmosphere we inhaled. I thought I had had some previous experiments in suffering, but I now felt that I knew nothing of it—what they term the middle passage in the slave trade was the only thing I had read of that could approach the horrors of this dreadful journey."

It may add to the reader's enjoyment to know that after all these pleasant inconveniences, Mr. Kendall finally brings up safely at Paris.

(From Holmes's new Poems.) SONG

FOR A TEMPERANCE DINNER TO WHICH LADIES WERE INVITED,
(New York Mercantile Library Association, November, 1842.)

A HEALTH to dear woman! she bids us untwine
From the cup it encircles, the fast clinging vine;
But her cheek in its crystal with pleasure will glow,
And mirror its bloom in the bright wave below.

A health to sweet woman! the days are no more
When she watched for her lord till the revel was o'er,
And smoothed the white pillow, and blushed when he came

As she pressed her cold lips on his forehead of flame.

Alas for the loved one! too spotless and fair,
The joys of his banquet to chasten and share;
Her eye lost its light that his goblet might shine,
And the rose of her cheek was dissolved in his wine.

Joy smiles in the fountain, health flows in the rills,
As their ribands of silver unwind from the hills;
They breathe not the mist of the bacchanal's dream,
But the lilies of innocence float on their stream.

Then a health and a welcome to woman once more!
She brings us a passport that laughs at our door;
It is written on crimson—its letters are pearls—
It is countersigned *Nature*—so, room for the Girls!

ARTESIAN WELLS AT CORPUS CHRISTI.

The correspondent ("Chaparral") of the *New Orleans Crescent*, writes from Corpus Christi:—"The Artesian wells are flourishing, though not yet spouting their water into the air. At the Rancho del Oso, two of the engineers are now hard at work, and the auger is many feet below the surface of the earth. The spot where they are boring, is in the centre of a mound, just high enough above the level of the prairie to render irrigation from the reservoir easy, and some 4000 acres will be kept moist by the ditches through which the water will course. When this is accomplished, it will be one of the most beautiful and fertile spots under the sun. The land is rich and mellow, and has produced this season, with but little rain, very fine corn; and when it is irrigated, its equal will not be found. The Artesian wells are looked to with the greatest interest by every person in Western Texas; and when those who are boring them get through here, there will be demands enough for them in other places. Col. Kinney devotes the greater part of his time to them, and to insure success, has already expended \$10,000 in tools, transportation, workmen, &c.; and if there is a vein of water in the bowels of the earth, he will have it running over his land. He is prepared with implements to bore to the depth of 2700 feet, although it is not thought that it will be necessary to bore further than 400 feet. Mr. Cooper, who has never yet made a failure in his search for water, came down yesterday from Alabama, and with his company, will

commence operations in the town. It was through his advice, if you recollect, that they succeeded in getting water in one of the suburbs of Paris, and his name has spread over the land on the wings of fame. This makes the third company we have here; and I verily believe that if the Colonel knew of another company, he would send for it, for such hold have the Artesian wells upon his mind, that he dreams of nothing else, and he will succeed if it costs him half a million of dollars. Although he has the Nueces and several small creeks to water his little tract of 300,000 acres, he seems determined to have wells on every league."

PUBLISHERS AND AUTHORS.

An interesting article lately appeared in *Fraser's Magazine* on literary affairs, of which the following, suggestive of an occasional "sober second thought" to publishers and of the *nil desperandum* to authors, is quite quotable for its anecdotes.

"Some of our most approved standard works went begging from publisher to publisher, and were only accepted by a sort of accident at last. Pridaux's *Connexion between the Old and New Testament* was, for instance, banded from hand to hand, between five or six booksellers, for two years. By one publisher the author was gravely told 'that the subject was dry; it should be enlivened with a little humor.' At last Echard recommended it to Tonson. *Robinson Crusoe*, it is well known, ran through the whole trade; finally, a bookseller, more knowing than his brethren, published it, and realized a thousand pounds from it. *Tristram Shandy* was offered by Sterne to a bookseller for fifty pounds, and was rejected; Dodsley eventually published it. The public, too, were oftentimes as stupid as the publishers. For instance, the *Rosciad* was perfectly unsuccessful at first; only ten copies were sold in five days: at length Garrick, finding his own praises in it, patronized it, and then Churchill reaped a harvest from its sale. Gray's *Ode on Eton College*, according to Warton, excited very little attention. What may surprise some people still more is, that Blair's *Sermons* were refused by Strahan the publisher. To turn to another class of works. Burns's *Justice* was sold by its author for a small sum, for he was weary, as he declared, of importuning booksellers to buy it; it now realizes an annual income. Buchan's *Domestic Medicine* was purchased for five pounds.

In light literature the author was also sacrificed to his own penury and eagerness, and to the blindness or cupidity of the publisher. Miss Burney's *Evelina*, all the world can remember, sold for five pounds; *The Wanderer*, by Savage, produced only ten; *The Vicar of Wakefield* was purchased, it is true, for the sum of sixty guineas, but it gained not that success until the *Traveller* had made its author's name famous. The narrow escape which Fielding had of selling his *Tom Jones* for an 'old song,' must not be omitted. He had disposed of the copyright of that work for twenty-five pounds, when in great distress. Thompson, however, happening to see the manuscript, advised his friend to get rid of his bargain, promising to introduce the novelist to Andrew Millar, the eminent publisher. Accordingly, Millar and Fielding met at a tavern. 'Mr. Fielding,' said the publisher, 'I always determine on affairs of this sort at once.' He paused—the heart of the author sank. Mr. Millar resumed: 'I cannot offer more than two hundred pounds for your work.' 'Two

hundred pounds!' cried the delighted Fielding; and rushing from his chair he shook the publisher by the hand, then turning to the bell, summoned the waiter, and ordered two more bottles of wine. Alas, poor Fielding! there was no saving that ill starred, ill-conditioned, but most interesting man, from ruin. The independence of Fielding was of short duration; eventually he borrowed upon his works five hundred pounds from Millar, a sum which that generous man cancelled in his will. One sickens over these details, which bring to the mind the heartache of many a true genius, the disappointment, the degradation, the despair. We dare not dilate on modern days, one trait of which will perhaps suffice. *The Pleasures of Hope* were refused by every publisher of London and Edinburgh, and were only published at last on condition that the author should be content with the sum of ten pounds only, and that not until a second edition had appeared."

"OUR FAVORED LAND."

A passage from M. POUSSIN's (the first minister of the French Republic to the United States) remarks on his Introduction to the Historical Society, has a hit at what a Frenchman must naturally consider a popular fallacy, worth extricating from the "laid-over" matter of the Literary World.

"I contest the saying of certain writers, who are sanguine in ascribing to the privileges of your favored land, or to the one origin of your race, or to the peculiar structure of your nerves or muscles, your successful and prosperous march as a nation under the glorious banner of Liberty. All these exterior elements are the invention of our numerous enemies, who watch with some apprehension for their long-enjoyed privileges the ascendant march of Democratic principles throughout the world. I reject them all as unfounded in truth, and because they have for their object to discourage the human race from making lawful efforts to raise itself in the scale of self-estimation and dignity!

God, gentlemen, has not made Liberty for one set of people, for a class of men! All men have been created, and are born to be free, and to enjoy equal rights all over the world!

Your favored land, they say! Surely, most assuredly, may they say favored; but not more so, permit me to say, in point of fruitfulness or adaptation to all the arts, and to satisfy all wants of man, than any other part of the two great Continents! Look at your own door; Mexico or Central America; further South, the rich basin of the Amazon, or the Orinoco! Cast your eyes on that all-beautiful spot of Europe, occupied by my glorious country, and inhabited by my laborious and spirited countrymen; cross the Pyrenees or the Alps, range down the valley of the Guadalquivir, of the Rhine, or of the Po, and tell me whether the Almighty has been more bountiful to the one people than to the other?

Do not let us mingle the name of God in the repartition of goods here below, solely depending upon the WILL of the people!

The origin of your race! but how does it differ from any other? Do I not see among thirty brilliant stars of your constellation whole territories settled by men of as great diversity of origin as old Europe can present? Do I not read the daily proofs of it in the special organs intrusted with their local or personal interests; German, French, Spanish, Italian, Scandinavian, or English newspapers? And, in fine, if I turn the leaves of your history, do I not

find in all those glorious records, names classed with that of the model of men, 'the great Washington,' and which my national and official character will not allow me to recall here. Your nerves and muscles! Since when, then, will this new distinction be started by stolid minds which are always devising a reason, false or true, for what they cannot comprehend? Indeed, this is the last blow aimed at classing people! those who can be free and those who cannot! Why not say at once: among privileged ones who will not work and those doomed to work!

My nature, gentlemen, revolts at this extreme of self-infatuation; and I must say that I can, on no occasion, tolerate the idea of the mensuration of man's capacity to this or that avocation by the actual development of his nerves and muscles."

POPULAR GALLERIES OF ART, &c.

John Smith of the *National Era* asks wisely—"Why should Christian men and women be denied the gratification and profit of seeing and hearing such operas as the 'Bride of Lammermoor,' or the 'Huguenots,' or 'La Sonnambula?' Orthodox Presbyterians and Dutch Reformed believers, in this metropolis, have poured thousands of dollars into the pockets of 'Christie's Minstrels'—a band no doubt of meritorious young men, who, with 'banjo' and 'bones,' blackened faces, and considerable distortion of countenance, have been singing the praises of

"'Charming Lucy, Lucy Neal.'"

for some years past. Pious ears have not been closed against the insinuating melody of such approved things as 'Lubly Sukey Dough Nut' and 'De Ole Canal;' nor have certain fair fingers refused betimes to rejoice religious households with the merry tune of 'Dandy Jim of the Caroline,' while Elders and Deacons have been known to join in the loud guffaw with which the not very decorous capers of some vulgar mimic of an oppressed race have been rewarded in the so-called 'Concert-room.' Pray tell me, then, what can there be improper in listening to an opera produced in the best style and correct management? If it be quite admissible in me to take Mrs. Smith, and the whole swarm of the young Smiths, from Miss Euphemia, who has just 'become connected' with Doctor Potts's church, down to Master Ebenezer, whose flaxen ringlets and new hat and feather are the envy of all Broadway, to hear 'Christie's Minstrels,' how can it be particularly sinful to indulge them occasionally with 'Puritani'?

"At present, the Theatre is, in our cities, almost without exception, the very hot-bed of vice and indecency. Niblo's Theatre, at which Macready has been playing, is conducted with great decorum, but all the other Theatres here—and there are six or seven of them—are engaged in the work of pandering to the lower passions of the multitude. Now, I am prepared to maintain that a cheap place of public amusement, in which science and the arts of music and painting would be made the means of contributing at once to recreation and instruction, would be infinitely better patronized than these Theatres, and would draw from their corrupting influence very many who now frequent them. Is it not worth while to try the experiment? Would it not be more likely to do good than all the harangues and essays which can be directed against the immorality of the Stage? I offer these hints through the 'Era,' because I understand its objects and principles—it seeks the promotion of the taste,

refinement, and civilization of the People, and cannot treat with neglect or indifference any reasonable scheme for their elevation."

A WINTER GARDEN FOR NEW YORK.

Who will get up this delightful luxury? The unoccupied ground on the site of Niblo's offers the best possible location. A winter garden, to those unacquainted with the idea, may be simply described as a large conservatory where people sheltered by acres of glass in an atmosphere warmed by heated water pipes, wander about among luxurious vegetation in January, dance and listen to music, as if in the open air, and thirst for ices with a relish. In Paris and on the Continent the thing is well understood. The *Jardin d'Hiver*, the glass of which narrowly escaped the brickbats of February, was in successful operation with balls and concerts, the last season. A paragraph in an English paper indicates a similar novelty for London. "It is proposed to transform Vauxhall into a winter garden. It is said that the four long avenues which form the large quadrangle at present, are to be increased about twenty feet, that is, ten feet on either side. The roof of this pathway is to be raised a considerable height, and the whole of it is to be enclosed by means of a panorama of the overland route to India. This is to commence with Marseilles, then are to follow Malta, Alexandria, and all the principal points in the journey. These walks will lead directly to the Waterloo ground, which is to be covered in and converted into a hippodrome, where are to appear all the splendors of the chariot race, and other performances. To the right of the hippodrome there will be constructed a large conservatory, to form a very agreeable promenade, and gas is to simulate the sun."

Publishers' Circular.

LITERARY INTELLIGENCE.

A NEW edition of Mrs. Kirkland's, "A New Home—Who'll Follow?" is in preparation by Francis, illustrated by Darley.

Messrs. Coledge & Brother have just ready, the Life of Colonel Green, edited by Simms. Uniform with the Lives of Marion and Captain John Smith.

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